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REPORTS.

PHILOLOGUS LXXVI (1920), Heft 1/2.

Pp. 1-59. W. A. Baehrens, *Zur Entstehung der Ilias*. The redactor used for the composition of his Iliad (apart from fragments of lays at the close of Ξ and O) eight or nine single lays (A; Z 237-H 7 [perhaps also Z 119-136]; H 44-312; A 1-497a; A 620-643, 670-762; M 196-466; N 1-155, 795-837, Ξ 152-351, 402-439, O 1-366; N 360-672) and two small epics (ΓΔΕ and the subsequently recast Π-Ψ 256) and himself wrote and inserted several connecting passages for the purpose of making a unified whole (B 1-49 (?), 442-452, Z 1-118, H 8-43, [a lost passage after H 322 and passim], A 497b-848, M 1-194, N 156-345). After this first important attempt to construct a comprehensive Iliad, other poets worked over the material. The Thersites-lay was inserted in B; for the purpose of including IK the author of Θ wrote his *κόλος μάχη*; and Ξ 1-152 was forced into the *Διὸς ἀπάτη*, perhaps by the same poet. Finally, three poets substantially transformed the epos Π-Ψ 256. Smaller connecting passages, like B 53-86; 333-441; etc., and interpolations are numerous. Our redactor left almost unchanged the lays which he included, and, himself, composed only connecting passages. Important alterations in the ancient poems and insertions are due to the later poets. Such alterations did not affect the composition of the Iliad as a whole; but the latest poet, by the insertion of T, which was to correspond to I, and by the inclusion of Ἄθλα and Αὔτρα, transformed and probably embellished the close of the composition which the first redactor had produced. These recastings have left their traces. The composition of the Iliad is far inferior to that of the Odyssey. The first redactor was an Ionian, perhaps of Kolophon (or of Smyrna, which fell into the hands of the Kolophonians not later than the eighth century). His name may very well have been Homer.

Pp. 60-67. Leo Weber, ΣΥΚΑ ΕΦ ΕΡΜΗΙ III. (For Part II see Philol. LXXIV 248 ff.) Remains of a herm from the agora at Athens. A fragmentary ancient Attic epigram (IG. I 333) is taken to be the inscription on a base upon which once stood the herms erected in the market place to celebrate the great victories over the Persians.

Pp. 68-92. Wilhelm Weinberger, *Zur Hekale des Kallimachos*. A detailed examination of the fragments as recently arranged by Ida Kapp, a pupil of von Wilamowitz (Callimachi Hecale fragmenta, Berlin, 1915). The Florentine and Vienna fragments, the testimonia, and the passages in Ovid referring to the myth are reexamined and some changes in the order of the fragments suggested.

Pp. 93-112. K. Münscher, Zum Texte des Troikos Dions von Prusa. Textual changes are suggested for §§ 12; 20-21, 26, 31, 51, 58, 67, 71, 74, 89, 108, 143, 144-6, 147, and 149. Double recensions are shown to be found at 125-8 and at 137-9.

Pp. 113-126. Th. O. Achelis, De falso credita fabularum Babrii conversione Latina. The fables of the fox and the grapes and the wolf and the lamb, as they appear in H. Steinhöwel's Aesop (15th century), were not taken from a supposed Latin version of Babrius, as Thiele thought, but from Rimicius' (Rinucci da Castiglione's) translation (finished in 1448) of a prose Aesop.

Pp. 127-138. Th. Birt, Horazlesungen. 1. Epist. 1, 2, 52 read *fulmenta* for *fomenta*; in 68 read *vera* for *verba*. 2. Sat. 1, 7, 2 Hibrida is the cognomen of Persius; cf. Antonius Hibrida, Q. Varius Hibrida. 3. Sat. 1, 1, 108, *nemon ut avarus*. This is for *utne nemo avarus*, the *-ne* being attached to *nemo*, the more emphatic word. 4. Sat. 2, 6, 29. Read "*Quid tibi vis,*" *inquam*, "*et quas res agis improbus?*" Urget. 5. Sat. 2, 6, 16 ff. The meaning of vs. 17 is: *quid prius illustrem quam hoc ipsum quod me ex urbe removi?* But the satire (vss. 23-59) describes how the *ambitio* of various people at Rome bothers Horace, who, as a satirist, is interested in man and his portrayal, not in the wind and weather.

Pp. 139-175. H. Kaffenberger, Zur Cirisfrage. The Ciris is a rough draught, not published by the author himself, but issued to the public perhaps in the time of Asconius and Probus. It was written before Vergil's Georgics, probably before the Bucolics—or, at the latest, about the same time—and before Ovid's works. It was strongly influenced by the great writers of the Roman epyllion, Cinna and Calvus. The confusion (in vss. 70-76) of the Neptune-Amphitrite with the Glaucus-Circe form of the myth may be due to an undeveloped plan that the poet entertained of introducing symmetry; but, in any case, the poem could not have been sent to Messalla in its present condition. The poet's purpose was to startle the Romans by giving a novel metamorphosis of Scylla into a bird, although he was aware that the Scyllas of the Sicilian and Megarian myths were different persons. According to the testimony of antiquity and from all that the poem tells us, Vergil was the author of the Ciris. Resemblances in Ovid's treatment of the myth are due to similarity of material, and, perhaps, of sources, and to the conventional style of the genre.

Pp. 176-191. L. Hahn, Ueber das Verhältnis von Staat und Schule in der römischen Kaiserzeit. The struggle of the republican opposition to the monarchical form of government was at the same time a struggle for the control of the youth and the

schools. Imperial favors to Roman and Greek teachers were expected to help strengthen the authority of the Empire. The character and teaching of the scholars that received preferment show this to have been the imperial policy. The qualifications required for teachers in the higher schools in 425 A. D. are given in Cod. Theodos. 6, 21, 1. The pagan emperors believed that the future belonged to him who controlled the schools and they, therefore, persecuted the Christian teachers. In their turn, the Christian emperors fought pagan opposition through the schools. Finally, Justinian adjusted the relation of school and state, as he did that of church and state, on the principle of the omnipotence of the state. Law became the popular study. Instruction in philosophy was put under the ban. The ancient religion was buried with the ancient philosophy. But the remains of ancient learning were taken over with the schools by the church, whose representatives, in consequence of the passivity of the state, now became the teachers of mankind.

Pp. 192-207. A. Bauer, Der Einfluss Lukians von Samosata auf Ulrich von Hutten. (Concluded from *Philologus* LXXV, 437-462.) Satiric elements (character and means of satire; objects of satire). Hutten took Lucian as his model, but elements derived from the popular literature are often more prominent in the stream of his satire. Lucian, popular in the circle of Erasmus, offered a literary form that appealed to the humanist more than did current forms of popular satire. Hutten's greatest satirical quality was invective. Lucian's view embraced the whole breadth of life, while Hutten's satire sounds greater depths and deals principally with religion and the conditions obtaining in his native land.

Miscellen.

Pp. 208-213. R. Kohl, Zum Schluss von Aischylos Sieben gegen Theben. Even if vss. 1005 ff. are not to be considered genuine, the *threnos* must be assigned to Antigone and the coryphaeus, while Ismene, because of the difficulties in the myth, stage-technique and poetic representation, is to be excluded. If Sophoclean influence be rejected, some of the arguments against the genuineness of the scene begin to vanish. If vss. 1039-40 mean, not a symbolic burial, but that Antigone herself carries away her brother's body (Apollod. 3, 7, 1; Philostr. *imag.* 432, 3 K), and if this is the form of the myth that is intended, then it makes against the argument for a careless 'redactor' who, under Sophoclean influence, is supposed to have altered the close of the tragedy.

Pp. 213-215. K. Rupperecht, Sophokles als καθαριστής. The reading of Vindobon. 281 at sec. 5 of the *Vita Soph.*, ἐν μέσῳ (not μόνῳ) τῷ Θαμύριδι, is the correct reading. The reference

must be explained by the poet's having seized a lyre at a rehearsal of the tragedy and shown how the music should be played. The poet's inspired rendering attracted attention, and it may not have been a mere freak of fancy that led Polygnotus to immortalize the incident by painting in the Stoa Poecile Sophocles with a lyre in his hand.

Pp. 215-222. E. Howald, *Die Poetik des Aristoteles*. Aristotle used a literary source which he worked into his *Poetics* without carefully concealing the sutures. In the original form, or in the source, 'simple' tragedy meant tragedy with only a *peripeteia* and without an *anagnorisis*; 'complicated' tragedy had both. That is, this view regarded a tragedy without a *peripeteia* as impossible. The source was a manual on the art of writing poetry, not a history of poetry.

Pp. 222-225. W. Schmid, *Zwei Bemerkungen zu Aristophanes' Fröschen*. 1. An overlooked use of the *eccyclema*—in the *agon*-scene vss. 830-1481. This scene was rolled in at 830 and rolled out in 1480. Pluto's words *χωρεῖτε . . . εἰσω* would be conventional and refer to the change of scene by stage-machinery. 2. *ἰππαλεκτρών* (vs. 932). To the Athenian public this would suggest the favorite sports of the *jeunesse dorée*. Eryxis is compared to a *ἰππαλεκτρών* (934), not because of his homeliness, but because he was a devotee of the cock-fight and the horse-race. In 937, Euripides taunts Aeschylus with the use of the word, which had either vulgar or sporting associations.

Pp. 225-6. W. Schmid, *Haplologie im Satzsandhi*. An example is found in Z 395 f., which is imitated in α 50 f. (K 436 f. is to be explained by the suppression of the copula.) Plato, *Apol.* 36 B contains another example.

Pp. 226-228. W. Schmid, *Zu Platons Apologie*. The idiom *ὅτι μαθών* (36 B) is derived by haplology from *ὅτε τί μαθών*. It belongs to the colloquial speech of the older Attic period. In 37 B, the expression *ἀπολύεσθαι διαβολάς* is an unsuitable repetition from 19 A (*ἐξελέσθαι τὴν διαβολήν*). The former phrase is influenced by Demosth. 18, 4 and Isocr. 15, 56; 11, 37, and should be excised.

Pp. 228-233. A. Hartmann, *Ein Münchener Lycophron-Papyrus*. The fragment contains in very mutilated condition vss. 1108-1128 and 1154-1163.

Pp. 233-234. A. Zimmermann, *Die Göttin Oitesia* (see *Philol.* 72, 158; 74, 473). The name is from *oito* (connected with Greek *εἶ-μι*) = *ūto* (*ūtor*) with the suffix *ens-is* (from the preposition *ens* = *εις*), whence *-e(n)sia*. She was the goddess of acquisition as *Fructe(n)sia* was the goddess of fruit-culture.

Pp. 234-235. A. Becker, Zu Hor. Sat. 1, 1, 25. The *crustula* may have been ABC-cakes. According to popular superstition, the eating of an object would give the eater power over what was represented by the object.

Pp. 235-238. H. Koch, Der "Tempel Gottes" bei Laktantius. In the words *Dei templum everteretur* (Div. inst. 5, 2, 2), the reference is not to the destruction of the church building at Nicomedia but to a persecution of the Church.

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RIVISTA DI FILOLOGIA E DI ISTRUZIONE CLASSICA, vol. XLVIII
(1920), pts. 1, 2.

Pp. 1-26. Benvenuto Terracini. A study of the neuter plural in the Italic dialects, especially with reference to the history of such doublets as *mendum -i*, *menda -ae*. In Oscan and Umbrian the type *menda -ae* was firmly rooted, and probably more common than in Latin.

Pp. 27-39. Remigio Sabbadini. On the history of the Codex Traguriensis of Petronius. The whole manuscript was written at Florence between 1423 and 1424. Poggio had discovered the Cena in England in 1420, the fragments of books xv and xvi in 1423 at Cologne.

Pp. 40-52. M. Lenchantin De Gubernatis. On Greek and Latin accent. VI. The spelling *πέτερας* (for *πέτρας*) in the First Delphic Hymn is probably not a special coinage, to fit the musical notes. For this, it would have been sufficient, and usual, to write *πῆέτρας*. It was perhaps an actual variant spelling of *πέτρας*, formed by opening up the *τρ* (mute followed by *ρ*) with the insertion of a parasitic vowel. VII. Voc. *Váleri*, *Valéri*. The vocative *Váleri* reported from Nigidius Figulus (see Gelius, N. A. 13, 26, 1) should probably be regarded, not as a proparoxytone, but as representing a nominative *Váleris*.

Pp. 53-54. Adolfo Gandiglio. *Incipior* or *incipio* with the passive infinitive? Note on Nipperdey's change of *inciperet* to *inciperetur*, Caes. B. C. III, 11, 1. For *incipio* with a passive infinitive, cp. Pliny, N. H. 8, 193 and 6, 39; Suetonius, Aug. 76.

Pp. 55-73. Luigi Pareti. Ancora sulle presunte affinità linguistiche fra l'etrusco ed il lemnio. Reply to an article by Elia Lattes, in vol. XLVII 321-326.

Pp. 74-94. Umberto Moricca. Le tragedie di Seneca. IV. Seneca e le regole della tradizione sull' arte drammatica. Seneca shows his independence of Horace's rules (A. P. 185 ff.), by making Medea do precisely what Horace says she should not do; by assigning a different function to the chorus; by making *six* acts of his *Oedipus*; by introducing *four* speakers in the closing scene of his Agamemnon.

Pp. 95-107. Benvenuto Terracini. Obituary notice of Pier Enea Guarnerio (d. Milan, Dec. 1, 1919).

Pp. 108-134. Reviews and notices of new books: F. H. Fobes, *Aristotelis Meteorologicorum Libri Quattuor* ("Insomma, una bella e buona edizione," Ettore Bignone); R. Sabbadini, P. Vergili Maronis *Aeneidos Libri I-IX*; W. A. Merrill, *Notes on the Silvae of Statius, books I-III*; etc.

Pp. 135-160. Reports of periodicals and list of books received.

Pp. 161-191. Giuseppe Corradi. On the rule of Asia Minor and of the islands of the Aegean in the time of the early Seleucidae.

Pp. 192-194. P. Fabbri. De nonnullis Rhesi tragoediae locis discrepantibus. Discussion, in particular, of lines 624 ff. and 943 ff. The play does not follow the Doloneia consistently. It may be the Rhesus of Euripides worked over, and not improved, by an Alexandrian poet, perhaps of the time of the Pleiad.

Pp. 195-211. Giuseppe Ammendola. Per la critica del *De Ira* di Seneca. Textual notes on I 8, 3; 15, 3; 16, 3; 17, 4; 17, 5; 18, 3; 19, 4; II 1, 1; 7, 3; 15, 1; 15, 2; 19, 2; 20, 4; 23, 3; 28, 4; 29, 2; 30, 2; 33, 6; III 4, 4; 8, 8; 9, 4; 13, 1; 18, 4; 21, 2; 33, 1.

Pp. 212-213. Remigio Sabbadini. Pomponio Leto e il codice Mediceo di Vergilio. The writer reaffirms his opinion that the Codex Mediceus of Vergil was in the possession of Pomponio Leto about 1470-71.

Pp. 214-238. Gino Funaioli. Le fonti della silloge scolastica Filargiriana. The first instalment of a long article which studies the sources of the scholia of Philargyrius and their relation to the other scholia on Vergil.

Pp. 239-257. Arnaldo Beltrami. Clemente Alessandrino nell' *Ottavio* di M. Minucio Felice. Conclusion of an article begun in vol. XLVII 366-380. Parallel passages are quoted to show that Minucius knew and used the writings of Clement of Alexandria.

Pp. 258-266. Giuseppe Boffito. La posizione di Aristotele nella storia dell' aeronautica. Aristotle affirms the weight of the

air, *De Caelo*, iv 4. In *De Animalium Incessu*, 3, 10, 11, and in *De Animalium Motione*, 2, he discusses the resistance of the air.

Pp. 267-298. Reviews and notices of new books: Roy C. Flickinger, *The Greek Theater and its Drama*; Ettore Bignone, *Epicuro*; J. Vürtheim, *Stesichoros' Fragmente und Biographie*; etc.

Pp. 299-316. Reports of periodicals.

Pp. 317-320. List of books received.

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